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ABSTRACT

"Journeys Unlimited," a piece of theater-in-education performed by Australia's Bouverie St. Theatre-in-Education team during one term in 1979 and described in this paper, formed an integral component of a larger curriculum development program undertaken in Australian primary schools. This analysis of "Journeys Unlimited" is intended to apprehend the multidimensional nature of a dramatic experience. The criticism that appears in this analysis allows teachers to plan for and be prepared to accommodate both the possible and the unusual and to avoid dead end situations that undermine the whole fabric of drama. The analysis is divided into five columns. The narrative/script column provides the verbal interaction between actors and actors, and actors and children. The structure column describes the space and everyone's movements around it. The actor/teacher's role column outlines the way the teachers function within the drama and the effect they directly have on the meaning that can be extracted from it. The student's role column explores the position in which the children are placed in relation to both the content and the actors and the learning which results from this arrangement. Finally, the language development column extracts the specific linguistic demands which are placed on the students. (HOD)

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JOURNEYS UNLIMITED

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

A subjective analysis of the programme performed by the Bouverie St Theatre-In-Education team during March/April 1979.

John N. McLeod
August 1979

The Bouverie St Theatre-In-Education Team is an integral part of the Drama Resource Centre, 117 Bouverie Street, Carlton, Victoria, 3053.

CS 503 898

INTRODUCTION

JOURNEYS UNLIMITED was a piece of theatre in education which was performed by the Bouverie St Theatre-in-Education team during term one 1979. It formed an integral component of a larger curriculum development programme undertaken in primary schools during the whole year by the Drama Resource Centre. The fact that the Theatre-in-Education (TIE) team's contribution was a component part of a more extensive project, highlights one of the major assumptions under which they work. To perform a piece of theatre in education to a group of students requires the team to accommodate the curricular and development context of the class and the individual children. Thus the theatre piece can either fit closely into the existing context or it can create its own. (1) For JOURNEYS UNLIMITED the latter option was chosen.

Consequently the theatre piece was performed in conjunction with extensive consultancy services which occurred before and after the performance. The particular teachers who were directly involved participated in the programme for the major part of one term. This time was divided into five major visits. The second of these was the theatre-in-education team's contribution. The first was a preliminary visit by the contact consultant outlining the notion of the programme and the broad role, nature and process of Drama within the primary curriculum. The third, fourth and fifth visits contained an explication of the theatre component and extensive syllabus planning sessions which gradually moved initiatory responsibility from the consultant to the class teacher.

THE USE OF THIS BOOKLET

Theatre in education is by its nature dynamic and changing as it is integrally based on the idiosyncratic responses of each particular group of children to whom it is performed. A structure and script can be provided, but the subtle expression of these, changes with different groups of children. Consequently this analysis is based on the actual script and usual format of the programme. I viewed the programme twice early in its run. The sections which rely heavily on student response and participation are taken directly from these experiences. A video tape which was made approximately midway during the project was also used. These sections are obviously the ones that change most during the project: the actor/teachers become more familiar with the material and the developmental level of the children, they become more expert in their ability at drawing more detailed and articulate responses from the children, and they are more confident in the situation. They therefore rely less on the fixed structure and more on the fluid responses of the children.

This, however, neither undermines the nature of this work nor the notion of criticism. The analysis endeavours to apprehend the multi-dimensional nature of a Dramatic experience. Meaning in the Drama is not merely created through the presentation of a particular content. Subtleties of meaning are accrued through the interplay of all dimensions, which can be overt or hidden in teachers' and students' conceptions of the Drama. Analysis should also show the way in which the Drama is built up and maintained (methodology) regardless of the specific content of the theatre piece. This functions as a detailed example of a way of working in Drama. The content therefore becomes peripheral to the understanding of the Drama. The analysis should encourage

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(1) This notion is more fully explored in an earlier paper A Novel Conversation, Drama Resource Centre Publication, 1976.

the teacher to develop syllabus utilizing the methodology (or indeed the whole model) which has been isolated while employing specific content of their own choice. They should be able to predict possible outcomes of strategies which are employed in the classroom. The surprise, improbable or incredible response is not easily dealt with by an inexperienced teacher. Predictability does not imply the constant repetition of well worn ways of work which have become dull through over-use; rather it allows teachers to plan for and be prepared to accommodate both the possible and unusual, and to avoid dead end situations which undermine the whole fabric of the Drama. The criticism which appears in this particular analysis does exactly this. It shows impotent situations which neither contribute to learning nor the development of the Drama, as well as those which work.

The present analysis divides the work into five sections:

i) Narrative/Script is the verbal interaction between actors and actors, and actors and children.

ii) Structure describes the space and everyone's movements around it.

iii) Actor/Teacher's Role outlines the way in which they function within the Drama and the effect they directly have on the meaning which can be extracted from it. There is no distinction drawn between the terms of actor, character or teacher, as within the context of theatre in education they are embodied within the one person and one role does not deny the other two.

iv) Students' Role explores the position the children are placed in relation to both the content and the actors and the learning which results from this.

v) Language Development extracts the specific linguistic demands which are placed on the students as the whole project was conceived as complementary to the language experience programmes existing in the various schools.

THE RELATIONSHIP BETWEEN THEATRE IN EDUCATION AND NORMAL CLASSROOM DRAMA

The obvious response to a theatre team's visit is that it might be very impressive for four teachers to come into a class and do some Drama; but what can one teacher do which is even vaguely worthwhile? There is an element of truth in this. The example of JOURNEYS UNLIMITED is reliant upon the use of four teachers at one time. However, it is necessary to extract those Dramatic methodologies which can be utilized by one teacher and a full class. Strategies need to be developed which can firstly support the normal functioning of the teacher within the class, secondly, allow the teacher both subjective and objective participation in the Drama and, thirdly, conserve the energy of the teacher so that she can continue the Drama in diverse and original ways.(2)

The methodologies which are employed in the Drama should not be confused with Drama itself. Drama is that which the methodology of the discipline brings about.

(2) The role of the Drama teacher is further explored in an earlier paper, Joint Standing Committee for Drama in Schools, A Survey of Drama in Post-Primary Schools, 1978, Section 4.

Choice of strategies does not affect the concept of Drama, but only its manifestations. All strategies should reflect such things as the style of the individual teacher, the individual students, the students as a group, the context in which the Drama is pursued, the resources available and the content. The practices of Drama must accommodate these issues. There is nothing, therefore, which necessitates Drama being pursued in large, small or any other type of group by one or four teachers. Drama must, like any other teaching, maximize the combined resources of teachers and students involved.

This, of course, is one of the major limitations of this type of Theatre in Education work. In any given performance the basic narrative is set in its linear form, regardless of the individual and idiosyncratic response the students bring to the experience. Although the teacher/actor can refine the programme in response to patterns of behaviour which gradually become apparent, this tends to happen away from the direct contact with the students. Not encumbered with a pre-ordained form, the individual teacher is able to respond flexibly as new situations arise.

Note: This document is one of a series which deals with this programme. The others are: Red Gum (script), Market Day, Pass It On (script), Primary Resource Book, and A General Report on the Primary Project.

JOURNEYS UNLIMITED - PROGRAMME ANALYSIS

Scene: A large blue canvas circle has been placed on the floor. It is reminiscent of a circus arena, a fairy ring or a sacred place. On one side, outside the circle, is a 5' high brown flat painted to represent a book. On the binding, in difficult lettering, are the words Journeys Unlimited. On the front cover, written in verse, is the following:

A Story Written By You

"For this story some help you need
Not just to listen, or to read,
To find out what it's all about
You need friends to act it out."

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
	The children are asked to wear name tags which are placed on them prior to their entering the room. The children are led in in pairs and asked to sit around the edge of the circle facing the book.		They are very passive. The naming, leading in and seating increases the sense of occasion. They are at this stage outside the arena and their attention is focused on the book.	
A strum of the zither is heard. The Storyteller enters from behind the book and says: "Hello, hello, good morning. You don't know who I am. I'm a storyteller, and I've come here to read you a story."	With the expectation that the book is the focus of attention, it is fulfilled when the Storyteller emerges. When he steps onto the canvas the sacred quality is extended to incorporate people and in turn the Storyteller is endowed with this "magic" quality.	The Storyteller is dressed in white overalls, a white dinner jacket with a red rose in the lapel. The delivery of his speech is friendly, open, and inclusive of the children. Although very friendly, this character throughout is based in their expectations of a teacher. It is the link in the transference of authority from the classroom teacher to the other actors.	They are participant observers, by the fact that nothing is required of them; as yet, the story is played to them.	The concept of storyteller is basic to the whole programme and it is assumed that the children possess this concept.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
"I've brought my special storybook with me. It's called Journeys Unlimited - a story written by you." He goes on to read the verse, pointing to the words as he reads.	From kneeling and talking to the children he goes over and indicates the book.	The character is now gradually initiating the children into the Drama. A bridge is built, via the storyteller between the children and the book. Attention is focused on the book and over the blue canvas. This is the first stage in building commitment to the Drama.	The children are made aware that there is a direct relationship between them and the book.	By pointing to the words as he says them, the storyteller reinforces the notion that the written symbols represent speech.
"That means I need all of you to help me with my story."			The children are asked for their basic commitment to the Drama. This will be relied upon during the entire programme.	
"Right. I'll just zoom around the back and we'll start." He goes behind the book and emerges over the top. "Well let's see; what do we need to start with...." (mimes looking through pages)... "Hmmm. We need people...characters ..characters are people.				Language extension through the use of synonyms.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
I think we will start with...a Mayor! There is a strum of the zither and a Mayor appears from the pages of the book.				
Mayor: I am the Mayor! I'm a very important person. Mayors make maps and plan where everything goes in the town. Mayors also lead people and call meetings. Meeting! (rings bell and looks around) Meeting! (rings bell and looks around) Excuse me Mr Storyteller, do you think I could have some people for a meeting?	The Mayor stands on the canvas and walks around.	The Mayor is dressed in red overalls, wears a black hat, a black vest and a long watch chain to which a bell is fixed. She peers through a pair of "pince nez" at the children. Everything about her appearance and stance creates a feeling of authority and opposition. It is in marked contrast to the style of the Storyteller, which is friendly and open.	This description of role will be the basis of the children functioning with the Mayor during the rest of the programme.	Verbal definition of concept of "Mayors".
Storyteller: Some people for a meeting?				
Mayor: Yes, thank you.				
Storyteller: Let's see.. some people (looks into book) Would a farmer be OK?				
Mayor: Yes, thank you.				
Storyteller: Let's give the Mayor a farmer. (Zither is heard and a farmer appears out of the book. Farmer mimes rural activities.)		The inclusive first person plural of the Storyteller's speech maintains the direct personal contact with the children in spite of the Mayor's removed quality.		

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Storyteller: More people Mayor?				
Mayor: Yes, thank you.				
Storyteller: Ooh,...and a builder. (Zither is heard and a builder appears out of the book and mimes building activities.)	The three characters are standing at various places on the canvas. The storyteller is still overseeing the action from behind the book.	Both the farmer and the builder are stereotyped and idealized. There is the implication of "a grown-up child" in their characters in much the same way as an animated cartoon character.		
Mayor: Excuse me farmer.				
Farmer: Yes mayor?				
Mayor: I'm calling a meeting. Would you like to come?				
Farmer: Oh yes, mayor. Why don't we get builder to come too?				
Mayor: But he's an awfully long way away.				
Farmer: How will we get there?				
Mayor: I know. We will take the mayoral car. (They mime getting into a car.)				
Storyteller: No, no, mayor. (He shakes his tambourine) Our story is set a long, long time ago in the Australian bush. There were no cars.....				

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT

Mayor: No cars?

Storyteller: There were no buses.

Mayor & Farmer: No buses!

Storyteller: And there were no trams or trains either.

Mayor: No trams or trains. Well, how did the people get about then?

Storyteller: The people in those days walked everywhere.

Mayor: Oh.

Farmer: Well come on Mayor; let's walk to meet builder.
(They mime walking a long way to where builder is standing.)

Farmer: Good morning Builder.

Builder: Good morning Farmer, Mayor.

Mayor: Good morning Builder. Farmer and I were holding a meeting and we thought you would like to come.

Builder: I sure would Mayor.

Farmer: Phew, I'm hot and thirsty after that long walk.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Builder: That's alright Farmer. We can just go over to the shop and buy three Big Ms and some salad sandwiches. (They walk over to the storybook and treat it as a counter.) Could we have three Big Ms and some salad sandwiches. (He offers money.)				
Storyteller(shaking the tambourine) No, no, Builder. Our story is set a long, long time ago in the Australian bush. There were no shops...(everyone mutters "no shops!") ...and there was no money.				
Builder: Well, what did people do then?				
Storyteller: If people needed something they would swap with somebody else.				
Builder: Oh I see. So, if I made a chair ...				
Farmer: And I grew some carrots....				...

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	'STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Farmer: And I needed a chair to sit on, then....		The following dialogue extends and fixes the characters in their roles. This development of various facets of the characters contributes to the children's belief in the Drama. When the children have to encounter these characters directly, they are dealing with real people.		
Builder & Farmer: We'd swap!				
Mayor: What a good idea.				
Builder: I'll swap you my chair for four of your carrots.				
Farmer: Three carrots!				
Builder: No, no I'm very hungry. I need four carrots.				
Farmer: What about three carrots and a potato?				
Builder: Three carrots and a potato for my chair....				
Farmer & Builder: Done!				
Farmer: Thank you.				
Builder: Thank you.				
Storyteller: Good. Now to get on with our story. (He looks in the book.) We need more people. Enough people to make a whole town. (The other characters are muttering about the need to get such a large number of people.)				

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
All: Enough people to make a town. Storyteller:(indicating the children) Well, what about them? Farmer:(stepping forward) I need farmers to grow all the fruit and vegetables for the town. I also look after the animals. Who will be farmers and help me plant?	A division of labour is central to this type of Drama. The town is essentially a microcosm of the wider society. It functions by the same rules even if somewhat simplified. The division into farmers, planners and builders not only creates manageable groups but also sets up an inter-dependence of expertise which carries the Drama forward. eg, a farmer's hoe breaks and he must go to the builders to fix it. The builder must check with the planners where a house may be built.	The characters make their first approach to the children. This first question requires an articulated commitment to the pursuit of the Drama. This commitment is the beginning of belief in the Drama.	The children through their own choices are divided into groups. The ribbons signifying their particular group should become a symbol for membership of the group, and their commitment to the Drama. The ribbons allow the children to become part of the magic of the situation.	

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: I need planners. They plan where every thing goes in the town. Who will be the planners and help the mayor? Hands up! (She gives out ribbons)				A verbal definition of the concept is given. The children will have to explore this concept through action in the Drama.
Builder (stepping forward) There are houses and sheds to be built. Who will be builders and help me build the town? Hands up. (He gives out ribbons) That seems to be all Mayor.				
Mayor: Right then. All planners over here.	Just as a division of labour helps promote the Drama so does the division of space. It facilitates the growth of specific identity and belonging.			
Farmer: All farmers over here.				
Builder: All builders over here.				
	The children, with their character/leader go off to work in their groups. The following part of the programme is unscripted, as it relies very much on the individual children and their specific responses to questions.			
	The following analysis is purely hypothetical but it shows how Drama can be extended through careful questioning.			

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Farmer: I seem to have lost my spade. Can I borrow one of yours? (A child offers an imaginary spade.) Ooh! This is a heavy one. But I see you're strong enough. (Farmer digs a hole.) Who brought some seeds with them? (no answer) Well, somebody must have. We can't very well plant something without seeds. I planted my last seeds yesterday. Look in your pockets.. seeds often get caught in the corners. (pause) Has anybody found any?	The actors at this stage gather the children around them in a tight group. This has the effect of consolidating the group as an entity. Common experiences are emphasized and shared. The sharing of experiences builds belief in the Drama for each individual. Once there is a belief in and a commitment to the Drama the diversity of individual experience can be explored.	The teacher/actor is totally fixed in his role. In this first direct contact with the children there is no transition from teacher to character. The character is there, larger than life. The only way the child can approach this person is through her role as farmer. Consequently the children must necessarily take on a similar or complementary role.	For the first time the children are integral to the forwarding of the Drama. Without their taking on of role, the Drama cannot proceed.	The first question is direct and focuses on the role they are to take on. It assumes a concept of a spade and requires a small imaginative leap to respond.
			Because the farmer is so fixed in her role the students can only answer the farmer's questions by taking on a complementary role.	The statement about the weight of a spade supports the tentative response of the child and builds another facet of the child's role.
Child: Yes.	At this stage a larger physical space can be utilized and a division of labour within this sub-group can be utilized. eg, some children can go and fetch some water, others can plant the seeds, others can be digging the holes.	The farmer is gradually moving the emphasis of knowledge from the teacher to the students. Through the teacher's ignorance the students are encouraged to take more responsibility for the promotion and maintenance of the Drama.	This type of questioning assumes certain things about the children taking on roles. The role is never a denial of the child's own personal experiences. Rather it is just a change of emphasis. By taking the child out of his normal situation and putting him in a new and unfamiliar situation/ role/context he has	The statement as to the size of the seeds functions essentially as an open-ended question. It requires the child to provide much more information than is implied in the question.
Farmer: Ooh. They're big'uns. I've not seen ones like that before.				
Child: They grow potatoes.				
Farmer: And they'll be big potatoes too! I never know how deep to dig the hole for potatoes.				

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Child: You must dig it very deep. Farmer: Oh, I see. You know, water's a problem. I didn't see any around here, did you? Child: There's some over here. Farmer: Well did you bring a bucket? Child: Yes. Farmer: That water'll be very heavy. Do you think you'll be able to manage? (The child goes to get water. The farmer begins picking fruit and gets some of the remaining children to help, picking, sorting, collecting etc. The child comes back with the water.) Child: Here's the water. Farmer: We need that water, Jenny. The seeds that the other farmers are planting are waiting to sprout.			to reorganize and select modes of behaviour which are present in his experience which is more appropriate to the new situation. Content and style of language use are two modes of behaviour to which this challenge is directed. The child is playing himself in a new situation.	To answer this question he must select and reorganize the knowledge and language he has to utilize it in a new situation or context. The colloquial language which is used encourages a flexibility in language use. They can use in this "real" situation different modes when speaking to the farmer than the more formal modes used when addressing the mayor.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
(Child goes to other groups carrying her water.) Child: Where should I put it? Another Child: Over here...but not too much.		The teacher is acting to liberate the children's own language.	Interaction is now beginning to occur between children. The teacher's presence is not necessary as the children become self sufficient.	The children are able to sustain the linguistic concept of farming by paralleling it with the appropriate action. This inter-student language interaction allows the children to explore their own language within a structured and specific context.
(By way of comparison and contrast the following dialogue could occur between the mayor and the planners.) Mayor: Do you know what planners do? Child: No. Mayor: Planners plan maps. Do you know what a map is? Child: Yes. (pause) I've got a map of the world at home. Mayor: Good. Another Child: So have I.	The mayor and the children are sitting in a tight group around a large piece of white paper on which a number of pencils are spread.	The teacher throughout this dialogue tends to be the focus of attention. The questions which are asked are factual and require information. All answers are fed back to the teacher and these are given approval. This approval is the major means by which the children's belief in and commitment to the Drama are built. Compare this with the interchange between the children and the farmer on page 11.	Because the children are neither put through experiences which reflect the concept of planning nor shown that their own experiences of organization have anything to do with the abstract concept of planning their answers are given <u>in spite of the context</u> in which the mayor is trying to build belief. Belief in the Drama is thus undermined.	The concept of planning is a very difficult one and this is exacerbated by the fact that there is not the same quality of physical action which is inherent in the roles of farmers and builders. The children are asked to articulate the concept as a forerunner to the use in action. Instead of discovering the concept they are talking about it.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: If we were going to make a plan of a town what sort of buildings would we need to show? (pause) What buildings do we have in our town? Child: A house. Mayor (indicating a large sheet of paper and a pen) Where would you put your house? Child (pointing) Here. (She draws it.) Mayor: What else would we need in our town? (While the groups are working the Storyteller teaches each group their own song.) Storyteller: Excuse me builder. I was wondering whether I could teach you a song? Builder: Why yes, storyteller. Storyteller: Well it goes like this: 'We work all day To build our homes. We work all day To build our homes. We are the builders, The builders are we.' (clap-repeat last 2 lines.)	The song serves to establish small and large group identity through a ritual singing. Only the operative words of builders/planners/ farmers are altered to suit each group - the rest is the same. The Storyteller is kneeling with the children who are also sitting or kneeling. They are gathered around in a tight group.	The Storyteller carries and plays a guitar.	The children, by the end of this section, should be fully initiated into their roles.	This disassociation of articulation from action denies the basic dramatic mode of discovery. The concept is abstract and not readily apparent as linked with the children's own experiences. The questions also are removed, abstract and impersonal. Thus it is suggested that the children are spending more effort in trying to find out what the teacher wants to hear than actually exploring the relationship between themselves and the concept of planning.

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
(The children sing the song.) Mayor: Meeting! Meeting! (She rings the bell.)	With the promptings of the actors, the children come into the centre of the room and sit in a circle on the blue canvas. The final transition between observer and participant has been made when the children take on the magic quality inherent in the canvas.	The Mayor is again reinforced in an authority role. Thus control of pace, management structure - which are the normal skills of a teacher - resides in the style of this character.	This essentially occurs through careful open-ended questions by the teacher and involvement in appropriate building, planning or farming tasks.	
(The zither is heard.) Storyteller: Once, long ago in Australia, there were some people who lived in the bush. They worked hard all day in the hot sun tending their crops, and at night they sat around a big campfire and sang songs. They were very happy because the bush was a beautiful place to live in. The tall gumtrees provided good wood for their fires and the babbling creek was cool on a hot day.				The links between the written word, the spoken word and their actions are made in this section. The storybook becomes a chronicle of their own experiences. It gives form to their actions, it crystallizes and articulates them. The children's actions are also filled out and extended by the storyteller. This encourages the children to reflect on these actions and perceive the wider implications of their experiences.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Everynight at sunset when the sky went pink and dusky, the mayor used to call the people of the town together. Mayor: Time for our evening song. Builders would you like to start tonight? .... (Builders sing their song.) I think the planners can go next..... (Planners sing their song.) And now the farmers... (Farmers sing.) Good...(Mayor yawns) Ooh, I'm tired after today's work. Time for us all to get some sleep. There's a big day ahead. Goodnight everyone. Builder: Goodnight Mayor. Farmer: Goodnight Builder. Goodnight Mayor. (Everyone curls up and goes to sleep.)				The language is abstracted and habitual. It gives the impression of much time having passed. The daily life processes are ritualized and compressed. ...

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Storyteller: (Zither is heard) After the singing the townspeople were very tired but they were also very happy. They used to snuggle up in their sleeping bags, say goodnight to all their friends and fall sound, sound asleep. (pause) That night, unknown to all the sleeping townspeople, a fire started in the nearby hills. It grew and it grew until it became a raging bushfire. The wind carried it down from the hills to the sleeping town, burning all that was in its path. Smoke began to fill the air, and before the townspeople knew what was happening, the fire was upon them. Suddenly the Mayor awoke and yelled... Mayor: FIRE! FIRE! (Again the following is unscripted or improvised dialogue.)	The following section is the first major test of the children's commitment. As such it is a pivot around which the rest of the programme revolves. If handled successfully the children will easily cope with any other demand the medium places on them for the rest of the programme. An emotionally-charged scene, such as a fire, can allow erratic, hysterical and directionless behaviour. For it to be a learning experience the children's behaviour should be - a) a direct response to the problem b) task oriented c) taken in small units.			

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
(This example occurred in one particular instance.) Builder: Fire? Fire! We have to save the wood that we chopped down, builders! Pick up your buckets and go down to the river and fetch some water. Jim..that's your chair that's burning isn't it? Child: Yes. Builder: Watch out for that table. I think that pile of wood's gone. Try to get that little fire out there. (The fire is extinguished and everyone is left looking at the burnt-out town.)	The imaginary fire surrounds the children on three sides. On the fourth side is the book. The children face outwards fighting the fire. Their backs are to the blue canvas circle.	The teacher in this section is playing a highly directional role. Statements are made by the teacher and the students have to translate this into action. The pace, activity and content is totally centred within the actor.	The children are essentially passive during the fire. Although they are running around, all decisions are made for them by the teacher. The children are not encouraged to feel and conceive that the fire is real and in direct relation to their lives. They are rendered impotent by the teacher's directions. The high level of excitement allows the children to fight the fire at least on a superficial level. The personal realization of what the immediacy of fire means to them is not allowed to develop. There is some effort to relate the fire to individual students' lives within the play, but this is imposed from above rather than growing out of the children's experiences. A better example of this type of emotionally charged situation is given in John O'Toole, Theatre in Education, Hodder & Stoughton, 1976, p22.	The language is directional and closed-ended. Either no reply is necessary to the teacher's statements, or a cursory yes/no will suffice. The parallel language/action, which it is suggested is needed for language development to occur, is not evident.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: Enough, enough; the fire is out. Gather around, everyone. We'll have a meeting. Sit down and we will see what damage the fire did. It was a bad fire, farmers. What did you lose? Child: My wheat was burnt. Mayor: Yes, and it was just beginning to grow so tall. (pause) What else was burnt? Child: I've only got three eggs left and there were such a lot. Mayor: At least we have those three. (pause) The fire seemed bad over near you, builders? Child: It was. There's nothing left of the house we were building. Child: And the trees are burnt.	Everyone gathers around and sits on the blue canvas. The close proximity emphasizes the solidarity of the group. The sense of community is fostered. The quietness of this section is in marked contrast to the noisy excitement of the fire.	The major characteristic of this section is that there is a sharing of ideas between teachers and children as equals. The commonality of loss is emphasized; and although the Mayor is still initiating the reflection, the responsibility for its maintenance and development is centred within the children.		The Mayor reiterates in language what has happened in action. This line also functions to bring order and control to the scene. The language is looking back and reflective. This articulation provides clarification and crystallization of the experience. It gives form to the excited and immediate experience of the fire. The language allows the child to recall the feeling of the fire, and through this recall make some sense out of it. The stopping of the Drama to consolidate an individual's experience through reflection must be central to the medium if any learning is to go on.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: It's very bad. We must do something - but there is so little of our town left. Do you think we can rebuild here? Child: It's all burnt. Mayor: Is there enough wood left? Child: No. Mayor: Is the soil alright? Child: No. It's all black. Farmer: And it's very hard. Mayor: Well, there is only one choice. We must find a new land to build a new town. Luckily the planners managed to save a map of the surrounding countryside; and this map will show us the way to a new land, to build a new town. Farmer: Is there enough clear land to plant our crops? Child: (looking at map) Yes, there's clear land here.	Two of the planners hold up the leather map which has been saved from the fire. (It was in the Mayor's custody prior to its being given to the two children.) The two children stand at either end of the map and the others gather around on the canvas to look at it.	The teacher abdicates the role as the one who always knows. They need to be informed as to the suitability of the land.	The scepticism which the actors show encourages the child to try to convince them that this is a good proposition. The children begin to become the "experts" in the situation.	

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Builder: Is there plenty of forest so we can get our wood? Child: There's some forest. Child: And some water. Mayor (pointing to the map) This is where our old town is. So to get to our new town we must go up through the forest, over the river and through the cave. Before we go, we must pack in our cases all the things we have saved from the fire. (In small groups) Builder: I'm going to give each one a case and I want you to look around and see what you have saved. Only take the things that you think will be most important. Child: I'm taking some wood to build the houses in our new town. Builder: That'll be very heavy to carry. Did you see whether there were enough trees where we're going?	The children are again divided by the actors and are taken to "their" part of the space. Each child is given a sheet of paper which is folded to look like a satchel. When the three folds are opened, it reveals the blank side on which the children can draw the objects which they decide to take with them.	In this interaction the actor is putting a great deal of pressure on the child to follow through the implications of what he has chosen to take.	The child is being asked to personally (as opposed to just another member of a group) reflect on the fire and draw out the implications this has for his own life within the imaginary situation. The child is asked to justify his choice to the teacher, and through the articulation of reasons, gain a greater insight into both his reactions and the situation in which he is placed.	The children tend to supply the names of these places as the Mayor points to them on the picture map. The child is asked to articulate the purpose and reason for choice of everything he takes. The language he uses is a direct response to his own choices and decisions. The spoken challenge forces the children to articulate their motivation which crystallizes their experiences in this situation.

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Child: There were lots of trees, but my axe was burnt. Builder: Chris saved his axe. He may let you borrow it.		The teacher acts as a personal reflector for the child's ideas.	It is immaterial that the teacher dissuades the child from this choice in this instance. In another situation the child replied that burnt wood was much harder than green wood and thus better for building houses. The child had reflected on his experience and it was thus an appropriate response in this situation.	
Farmer: Think very carefully farmers, about what you are going to take, because we have the responsibility to feed the whole town when we arrive. That looks a very fresh apple that you've saved Judy. What will you do with it when we arrive in the new land? Child: Eat it. Farmer: And it will be good too! You know, I think that if you planted the apple core, the seeds would grow into a new apple tree.		Through the support of the children in role, the teacher works to extend their concepts of the relationship between fruit, seeds and trees.		

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor (ringing bell) We are ready to leave. But before we go we must remember to be very careful. Hold hands and stay close together.	Everybody comes together as a large group.	The Mayor's language builds up the atmosphere of suspense and expectation of what is to come. The children's response to the next scene is a direct response to this situation. Suspense in this situation is also used as a control mechanism. It slows the pace and prevents the children running off "to discover the new land."	The children necessarily make quiet responses rather than louder more headstrong ones.	
(Zither is heard) Storyteller: The people of the town were very sad. They knew that since their town had burnt down they would have to leave the place they loved. So they packed up their belongings, had one last look around and set off on their journey.	The actors lead the children slowly around the space. Although they are seemingly moving as one group, the three sub groups are the basic units.		For some children this is a cue to parallel the Storyteller's speech with spontaneous and appropriate action.	

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Farmer (pointing) Look Mayor! We're in the black forest. (quietly to the farmers) Now Farmers, we are going to be the trees in the black forest. Make the trunks of the trees with your legs and stretch out the tips of your branches so that they are just touching. Think of the noises you would hear in the forest. Hear the sounds.	The Farmers spread out over the blue canvas, with arms high and outstretched. The Builders and Planners pick their way through the forest, looking at the trees and listening to the sounds.	The actor begins to make sounds which might occur in the forest.	This quick change of role from farmers to trees is a transition which is easily accommodated by the medium. It neither undermines the flow of the Drama nor the children's belief in it. Commitment to the Drama is neither unthinking nor total. Children can move easily in and out of role. Drama is never a denial of the self, but rather an extension of the self into previously untried modes of behaviour. The change from farmers to trees merely is a change of emphasis similar in essence to the "change" the child goes through every day when he is speaking to his friends, then speaks to a teacher.	Unusual and difficult sounds are made by the children. They practise the use of sound and not language to convey meaning.

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: Mind your step Planners. It's very difficult. Builder: What's that sound? I've never heard that bird before. Child: Neither have I. Actor: What did you see in the forest? Child: A snake. Actor: That can be very dangerous. Child: And I got bitten by it. Actor: Well..... Child: But it's alright, because it wasn't poisonous. Actor: Even so, I think it would be a good idea to tie a tourniquet around your arm. (Ties the ribbon around the child's arm)	The groups take turns in "becoming" the forest until each group has emerged in the clear space. The children are standing around in informal groups talking about the imaginative experiences they have just had.	Everything the actors say assumes the reality of the situation. This beginning point is taken on by the children. The teacher here is just another member of the group. She must, however, ask leading questions which will extend the child's articulation of the experience. Questions which highlight implications inherent in a child's statement of which he is not aware, are most useful in extending the child's understanding.	The children are placed in the role of informant. They have had the experience and they must find the language to share that with the others.	The children are asked to share their experiences. They must find the language to express their experiences, which, when they emerge from the forest, are vague feelings, and have occurred in their imaginations. By finding words to represent these feelings, their perception of the imaginative experience is deepened. An imaginative situation provides the means for articulation. And the articulation, in turn, deepens the understanding of the imaginative situation. Questions which demand a YES/NO response, do not allow this to happen adequately.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor (ringing bell) Are we all here? Make sure that we haven't left anybody behind. Well, let's get on; we have got to go to the river.	The children are led by the Mayor off the blue canvas and around until they are on the edge of the circle directly facing the book. The blue canvas becomes the river which they have to traverse.	The Drama constantly parallels and builds onto the experiences the children already possess.		
(Sporadic conversation occurs on the way to the river)				
Mayor: How are we going to get across the river?		The teacher at this stage is the opposer of the easy solution. This forces the children back onto their resources to solve the problem.		
Child: We can swim.				
Mayor: But I can't swim.				
Child: But we could carry you.				
Mayor: Yes, you could do that but it might be difficult to carry me and swim at the same time.	The canvas circle throughout the programme is a symbol of transition. It is the river, the forest, and the means by which the children can be transformed into the imaginary world of the book.			
Farmer: Look Mayor, the river!	From above the book a green hand puppet appears. It is made of scraps of rubber, polystyrene and wool. It is operated by the arm and hand of the Storyteller, who is behind the book, but is still able to see the children.	The teacher presents the children with one specific problem which supersedes all the smaller problems which have been presented to them on their way to the river. The teachers comment focuses the children's attention.	Although the problem of traversing the river is really presented for the children to solve, they do not get an opportunity to do this. The arrival of the River Creature changes the focus from the children's relationship with the river to their	...
Mayor: Hmm, how will we get across? It looks like a fast, dangerous river.				
River Creature: Hey you people, what do you want at my river?				

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
(Many children answer, of which the following is a sample) Child: We want to get across. Child: Who are you? Child: Our town's burnt down. River Creature: Oih, I can't understand you all together. You, George, tell me what you are doing at my river? George (who is one of the children) We were in our town, then a fire came and we had to leave because everything was burnt. And we need to get to the new place. River Creature: Well, I am the keeper of the river. The only way you can get across is with my help. If you want to cross my river, you must solve the riddle.	The puppet has an extremely expressive face and the voice the Storyteller uses is cartoon-like, whimsical and friendly.	One child is singled out to formalize the children's responses and as a control mechanism.	relationship with the River Creature and its relationship to the river. George is being asked to be a spokesman for the rest of the group. He is being asked to find the language to represent the common experiences of the group; while the other children are requested to listen and match their own felt experiences with George's explication of them.	This is the beginning of the development of a reflective use of language. The experiences which the children have gone through are now being transformed into a linguistic symbol system.

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
"To get across to the other side, You will have to decide Which is left And which is right. Numbers you will need to know, 1,2,3,4,5, to go. If you work this riddle out, You will get across no doubt."	The children have moved across the canvas and are crowding around the base of the book, looking up at the River Creature.			
Nasty Creature (appearing) If you make a small mistake, You will end up in the lake!	This puppet is of similar construction to the other. However, its face, speech and actions are grumpy and mischievous. The puppet is, however, by no means alienating. The children find it easy to identify with and as much pleasure is gained through the grumpiness of this puppet as with the friendliness of the other.			

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
River Creature: First of all you hold on tight, Now, take one step but make it right. Two steps sideways, with the left. Nasty Creature: Be careful now you don't get wet! River Creature: Three steps forward, with the right, You're nearly there, the end's in sight. Close your eyes and count to five, Open wide; it's the other side! (Puppets disappear) Farmer: We made it! Mayor: Where to now Planners? (Planners unfold the map and consult it) Child: The cave. Farmer: Farmers, can we hold up this side to make the cave?	The poetic metre of these lines controls the pace of the action to such an extent that some children neither understand the meaning of the riddle, nor distinguish between their left and right feet. Because the focus has moved from the children working out the riddle to the telling of it, it makes it very difficult for any lack of understanding to be picked up. They hold up both sides of the blue canvas to create the cave.	The teachers take the children by the hand and reiterate (with the Nasty Creature) the operative words of "left" and "right" etc. The counting and being among the students makes it very difficult for the teachers to ascertain whether the children are actually carrying out the instructions correctly.		

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: Planners, can we hold up the other side?	The Builders crawl through the middle. While this is occurring the other two groups make sounds which might be heard in a cave.		The children are asked to withdraw from the Drama which is being created for them and move into initiatory roles so that they can directly create and support the Drama for their peers. This moving in and out of role, or the radical changing of function, neither destroys nor undermines the belief or absorption in the Drama. In Drama the child is acting in both a subjective and objective mode. He *is* and *isn't* a Builder or Farmer at the same time. (This notion is developed in an earlier paper: *Creativity and Drama*, Drama Resource Centre, 1978)	
Builder: Builders, can we hold this side now and let the Farmers go through?	As one group goes through the cave they take over holding the side. This allows everyone to experience going through the cave.			

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
			It is the oscillation of the child being both the farmer and himself at the same time which promotes learning through Drama.	
Mayor: Look townspeople, our new land! (All cheer) Song: Dance up. Dance up. Dance down. Dance down. Dance around, around And around, around. Sing high, sing high. Sing low, sing low. Sing hello,hello,hello.	Everyone is standing around the blue canvas, looking inwards. The teachers take the hands of students so that they are in a joined circle around the perimeter of the canvas. On the impetus of the cheer the characters begin the song. The children follow the example of the characters and do the actions.	Both the teachers and students are involved in a mutual celebration. Their roles at this point are not essentially differentiated. It is an expression of the community spirit which has been developed in the Drama.		
Mayor: Townspeople, this is our new land. We must first see if this is a good place to build our new town. Farmers, see if there is good clear land for you to farm. Builders, investigate the forest to see if the trees are suitable for building with; and Planners, we will see what is needed in our new town.	The individual task groups go off by themselves to a separate part of the "new land".			

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Example: Builder: Builders, do you think we should build here? Child: There are plenty of trees for wood. Builder: Where? Child: Over there. Builder: What are they like? Child: They are good trees. Builder: Are there enough to build with? Child: Yes, all those trees should be enough. Builder: Let's mark all those trees we will need to build the house. Mayor: Meeting! (rings bell) Townspeople! It appears that this is a good place to build our town. Farmers, what have you found?	The small groups gather together as one large group.	The teachers' involvement in this section is dependent on the level of role conviction which has been developed in the children throughout the programme. With a high level of commitment, direct involvement will be very low, as the impetus to maintain and develop the Drama will come from the children.		The teachers' questions should be designed so that the children can crystallize in language the experiences they have gone through and the "expertise" which has been developed. These questions tend to be factual and fairly superficial. Although students respond well, the questions are not helping them to develop, extend, crystallize and articulate their experiences. In the example cited, the first question is close-ended and can be answered with Yes or No. The student, however, offers more information than is required. The second question is redundant and discounts the shared imaginative experience of everyone "seeing" the trees. The third question again discounts the imaginative response of the child. The fourth question changes the tack and does not extend the student to qualify his comment of "good". The answer to this question is also inherent in the question itself.

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Child: We found a very clear creek and some open land which will grow our vegetables. And there are some grassy parts for the cows. (The other two groups are asked in turn) Mayor: It appears that we are all agreed. We will build our new town here. It has been a long, hard journey. Let's sing our songs together before we go to sleep. All: We work all day to plan our town. We work all day to plan our town. We are the Planners, the Planners are we, We are the Planners, the Planners are we!	The child to speak is usually chosen by the character in charge of that group. The children with the characters are sitting around the periphery of the canvas. When someone speaks, they stand and attention is focused physically as well as aurally.			The language of the one child should encapsulate, represent and act as a symbol for the experiences of all the children.
Red Gum (humming) Oh, hello. What are you people doing in my land? Have you come here to visit? Children: No. Red Gum: What are you doing here? Child: Our town burnt down.	While the singing is occurring, Red Gum, who is a large red puppet made out of cloth and polystyrene, appears over the top of the book. He is slow speaking and congenial.	The puppet/teacher introduces the basic problem which the children have to solve. "What are you doing where I live?"		At this point, Red Gum is the focus for the children's use of reflective language. Using their words he also amplifies their statements to articulate aspects which are implied in their replies. ...

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Red Gum: The town that you lived in burnt down? That's bad. I'm sorry to hear that. Well, how did you get here? Child: We walked. Red Gum: All the way? Children: Yes, all the way. Red Gum: Well, what are you going to do here? This is where I live. Child: We're going to stay here. Red Gum: Stay here? But this is where I live; up in the trees. Child: Yes, but we've got nowhere else to live. Red Gum: Who are you anyway? Children: We're the townspeople. Red Gum: What's your name? Child: Nicky. Red Gum: Hello Nicky. Child: Hello Red Gum.	The children are crowding around the base of the book looking up at Red Gum.	Red Gum continues to oppose the children by bringing them back to the one basic problem. The other teachers have become townspeople and have withdrawn and are allowing the children to confront the problem.	To cope with the problem of justification the children use reflective language which recalls their experiences. It is only after the problem is circumlocuted that the children can move from reflective language to exploratory language and set about solving the problem.	This form of articulated confrontation presents and defines the problem well; however, it is essentially dead-ended in finding its solution. There are two conflicting world views. On one hand Red Gum's, which can be summed up in "I've lived here always and this is rightfully my home"; and the children's, "We have to live somewhere and there's no where else". The head-on confrontation is such that these world views can only be repeated in various ways. Ultimately, meaningful conversation breaks down entirely and lapses into redundant greetings which neither promote nor develop the problem.

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Red Gum: Are all you people going to stay here?				
Children: Yes.				
Red Gum: Well, that will be good. I haven't had visitors or people to stay in a long time.				
Farmer: Is there one of the farmers who can tell Red Gum what we're going to do here?	A child puts up her hand.	The teacher at this point redefines the problem by coming at it from a different way. By stating the problem in terms of action which is directly based on the experience of the Drama, and making the problem more accessible on the children's terms, the impasse which is the result of a head-on confrontation is avoided.		
Red Gum: What are you going to do here?				
Farmer: OK Tracy. This is Tracy, Red Gum.	While the other children are sitting at the base of the book, Tracy stands and communicates with Red Gum directly.		The children are essentially observers. However, they participate vicariously in the involvement other individual members of the group have with Red Gum, adding anything when it is felt to be necessary.	
Red Gum: Hello Tracy, my name's Red Gum.				
Tracy: We're going to build our town here.				This question is not supportive of Tracy's role as a farmer, and effectively stops the explanation which it is suggested, she is about to give. It is, however, sometimes necessary to structure opportunities for the more reticent children to speak.
Red Gum: Are you a Builder?				
Tracy: No.				
Red Gum: Well, where's a Builder?	Scott puts up his hand.	The teachers at this stage are controlling the pace and the form of the action fairly rigidly.		
Builder: This is Scott, Red Gum.				
Red Gum: Hello Scott.				

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Scott: We're going to build a hospital.		The methods of control are normal teaching strategies. Control in Drama is not essentially different to normal classroom control, and does not deny the methods which are usually used.		The following interchange supports the child and capitalizes on the information he has to offer.
Red Gum: Oh, that sounds good. I haven't been sick here, but some of my animal friends get sick.				
Scott: And schools.				
Red Gum: And schools. And what are you going to build them out of Scott?		The original problem is reintroduced.		
Scott: Trees.				
Red Gum: Which ones?				
Scott: The thick ones over there.	He indicates to the left of the book.			
Red Gum: Oh, but you can't chop my trees down.			On the basis of the experience the child has had within the Drama he is able to oppose Red Gum by showing an understanding of the dominant issues.	
Scott: Why not?				
Red Gum: Because I live in the trees. That's why not. You can't chop my trees down.	Red Gum exits behind the book.			
Scott: But we need them.				
Mayor: I think we've got a problem. I think we'd better talk about this in our groups and see what we are going to do. We want the trees; and so does he.	The children get into their three groups and move to different parts of the space. Moving into groups removes the immediate pressure of confrontation.			

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
	It allows the children essentially to have "time out" from the Drama and to accommodate this new situation within a familiar context. Direct confrontation often "fixes" a set of opinions; whereas open discussion may possibly lead to compromise and the generation of more alternatives.			

Mayor: Well Planners, if Red Gum lives in these trees here, where are we going to live?

Child: We could build our houses right over there.

Mayor: But what are we going to build them out of since he lives in the trees?

Child: We could build Red Gum a house too, and then he wouldn't have to live in the trees.

Mayor: Yes, that's a good idea. He might like that.

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
(The discussion ensues until a number of alternative solutions are found by each group)				
Mayor: Townspeople, ready? I'm sure we've got lots of ideas to tell Red Gum; but first we've got to get him out here. Now, how are we going to do that? (to a particular child) Do you want to go up and tell him he's welcome to come back?	Everyone comes back to a large group and sits or kneels on the blue canvas facing the book.			
	The child gets up, goes to the book, knocks and calls.			
Child: Red Gum.				
Red Gum: Hello.				
Child: Would you like to live with us? There's plenty of food.				
Red Gum: Plenty of food? That'll cheer me up a lot. Thank you very much. I'll come later. I've got a problem though.				
Mayor: What Red Gum?				
Red Gum: Well, you said you were going to chop down my trees.				

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: No, Red Gum, we've been talking and we've come up with some ideas which we'd like to tell you. Can we begin first of all with the Farmers?				
Farmer: Would you stand up, Shane, and talk to Red Gum about some of our ideas? Red Gum, this is Shane.				
Red Gum: Hello Shane. What are you going to do Shane?		The teacher's questions are trying to elicit as much information as possible from the students. The questions are friendly, gentle and mainly open-ended so that there is not a definite right or wrong answer.		The informal, private and exploratory language of the small groups is replaced by a more formal, public and explanatory mode of speech.
Shane: We are going to plant trees and plant fruit seeds. And you can have half and we can have half.				
Red Gum: And you'll plant more?				
Shane: Yes.				
Red Gum: What will you do to plant trees?				
Farmer: Daniel here will tell you all about that, Red Gum.				
Red Gum: Hello Daniel. What sort of trees are you going to plant, Daniel?				

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Daniel: Apple trees. Red Gum: I like apples. What a good idea. Daniel: And oranges. Red Gum: Mmm. I love oranges. Farmer: And here's Tracy. Red Gum: Hello Tracy. Tracy: And we've got some cows, so you can have milk too. Red Gum: That sounds good. I haven't had milk in such a long time. (A number of similar interchanges occur and gradually Red Gum is convinced of the Townspeople's goodwill; and he will allow them to stay) Red Gum: Well, I'm very tired. I think I'll go to sleep. Do you know a song to go to sleep by?		Although very supportive the teacher's statements are not providing sufficient challenge for the child to either develop or extend his ideas and the language through which they are expressed.		

NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
Mayor: Farmer knows a song, Red Gum. Goodnight.	Red Gum exits behind the book.			
All: Goodnight.				
Mayor: Let's get some rest and we will start work in the morning.	Children settle down while the characters sing the song.			
Song: May the long time sun shine upon you, All love surround you. And the pure light within you, Guide your way home.		This song quietens the children and de-climaxes the situation. The teachers transfer from being live characters to being literary figures.		
(Zither is heard)	The Storyteller comes around from behind the book and stands in front of it. He is carrying a small loose leaf folder containing a number of pages. Some have writing on them, others are blank for the children to fill in.			
Storyteller: The people of the town slept soundly that night. They were happy, for, in the morning, they would start to build their new town with their friend Red Gum. (pause) Well, that's the end of our story.				
Builder) Farmer) The end? Mayor)				
Storyteller: That's right Mayor, Builder, farmer; time to return to your book.	The characters get up, bid farewell to their respective groups and then to the whole class. They re-enter the book.			

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NARRATIVE/SCRIPT	STRUCTURE	TEACHER/ACTOR ROLE	STUDENTS' ROLE	LANGUAGE DEVELOPMENT
(to the children) That was a good story; a story written by you. You all helped to make up that story. I have here a storybook for you to keep. In it is the story we have all made up together. There are blank spaces for you to fill in with the help of your teacher. Later you will be able to read about the story we all made together. Well, I must go now. Goodbye.	He hands the book to a child and goes back into the book.	The teacher emphasizes the continuing nature of the Drama. It has been a story made by them and, by implication, can be carried on at any time they wish. The book is a symbol for the Drama and their involvement in it. The inclusion of their classroom teacher and the blank spaces in the book, which are to be completed by the children, reiterate that Drama is not something which is reliant on a visiting theatre team. But rather it is a way of approaching experiences which is accessible to all children.		